

Esprit Orchestra

Alex Pauk • Music Director and Conductor



Canadian Treasure

Sunday, October 22, 1995
Jane Mallett Theatre • St. Lawrence Centre

A presentation of



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CBC  **Stereo**

PROGRAMME

Esprit Orchestra

Alex Pauk • Conductor

Sunday, October 22, 1995 • 8:00 p.m.

Jane Mallett Theatre • St. Lawrence Centre for the Arts

Canadian Treasure

Robert Aitken (flute)

Adele Armin (RAAD electric violin)

Trevor Tureski (MIDI-percussion)

Concerto for Flute and Orchestra,
1984

R. Murray Schafer (Canada)

*The Heart Tears Itself Apart With
the Power of Its Own Muscles.*
Resonance #3.
for strings and tape, 1994

Paul Dolden (Canada)

INTERMISSION

Prosthetic (Part1), concerto for
MIDI-soloist and orchestra, 1995
WORLD PREMIERE *

Henry Kucharzyk (Canada)

Jitanjáfora, concerto for violin and
orchestra with electronics, 1993

Sergio Barroso (Canada)

* *Prosthetic (Part 1)* was commissioned by Esprit
and made possible through the financial assistance of



The Canada Council
Conseil des Arts du Canada

*Tonight's performance is being recorded by CBC Stereo for broadcast on
Two New Hours 94.1 FM in Toronto, Sunday, October 29 at 10:05 p.m.*

PLEASE JOIN US IN THE LOBBY AFTER THE CONCERT FOR
COMPLIMENTARY COFFEE AND TO MEET THE ARTISTS.

Concerto for Flute and Orchestra
R. Murray Schafer

At the time of its premiere in 1984, *Concerto for Flute and Orchestra* was only the second concerto R. Murray Schafer had written. His first, for harpsichord and eight wind instruments, was written in 1954. The *Concerto for Flute and Orchestra* was written for Robert Aitken and premiered by him with the Montréal Symphony under Charles Dutoit.

The concerto is in the conventional three movement fast-slow-faster form. The writing for flute includes such contemporary techniques as whistle tones, tongue rams, key clicks and multi-phonics. Schafer notes in the score that in the first movement the soloist should give the impression of a "rushed frenzy which never abates until the end of the movement." The orchestral accompaniment to this flute *perpetuum mobile*, or perpetual motion, begins with short, sharp punctuating chords, gradually building to a mighty climax. At this point the flute introduces a soaring theme which ends the first movement and is taken up and transformed by the orchestra at the beginning of the second. The expressive writing for the flute soloist in the slow movement uses microtonal pitch inflections in imitation of oriental music.

The last movement is in three sections, the outer two fast. A tuba cadenza introduces the slow middle section, which is in part based on material from the second movement. Near the end of the work there is a short *ad libitum* cadenza for the soloist.

Note by Robin Elliott, 1987

The Heart Tears Itself Apart With the Power of Its Own Muscles.
Resonance #3.

Paul Dolden

The Heart Tears Itself Apart With the Power of Its Own Muscles was commissioned by the Société de musique contemporaine du Québec (SMCQ) with the financial assistance of The Canada Council. It premiered in June, 1995. At the time Paul Dolden wrote of the work:

"When the amp's cranked up, the cognizance of the material by the senses is certain and positive only insofar as the materials remain completely raunchy and powerful and do not develop centrifugal forces. Like combining chemicals, which are pretty volatile on their own, when you put them together you can tear muscles and be explosive. This residual gesturality is a street level kind of a thing; it does not stifle the small amount of what is retained, but it is amalgamated with our favourite band of all time. And this does not express desperation or impotence; on the contrary, it is another step in furthering the goal of putting more dirt under the fingernails of the collective unconscious of Canada - a reality immediately attained after the overthrow of every function. Playing loud and fast is supposed to be unfashionable, but meat and potatoes still taste good and the ground beneath our feet is a matter not so much of landscape as of offering the possibility of travel."

Paul Dolden

Prosthetic (Part 1) **Henry Kucharzyk**

Prosthesis: an artificial part fitted to the body.

"This work takes as its starting point the relation between the performer and the instrument, or more generally, the human and the tool. Once we enter into a relation with an external object we can find ourselves both extending our physical sphere and internalising the objective reality with which we connect. It becomes a genuine two-way exchange between the animate and the seemingly inanimate.

A human being can inhabit a machine. . . This is the point at which one says one has the 'feel' of it. . . We are the ghost in the machine. (. . .) The interface between human and tool prostheticizes both the human and the tool.

(Christopher Dewdney, *The Immaculate Perception*
House of Anansi Press)

"*Prosthetic* is a generic concerto in the sense that a soloist may perform on any MIDI controller: percussion, keyboard, wind or string. The sounds which the soloist draws upon are independent of the instrument used (with the exception of the MIDI vibraphone, none of the controllers creates an acoustic sound). They include both 'instrument-like' sounds and a random library of sounds drawn from eight general categories of sound (human to natural to industrial). The part of the soloist is left intentionally incomplete, both musically and sonically, requiring the personal input of each interpreter. The orchestra

provides the form within, and against which, the soloist develops their material, and their relationship to the instrument.

"This is the first section of a proposed three-part work which will develop the ideas of reproduction at the intersection of the digital and the analog."

Henry Kucharzyk

(Additional Samples:
John Oswald and Gene Martynec)

Jitanjáfora **Sergio Barroso**

Composed for Adele Armin, *Jitanjáfora* was commissioned by Esprit Orchestra through the financial assistance of The Canada Council. *Jitanjáfora* was voted to the top ten list of works recommended by the 1995 International Rostrum of Composers in Paris. Since its premiere with Armin and Esprit Orchestra on January 30, 1994, the piece, recorded at the time by CBC Stereo, has been broadcast around the world. At the time of its premiere Barroso wrote:

"*Jitanjáfora* (pronounced heetanháfora) is a word invented by Cuban poet Mariano Brull. It has come to describe a type of literary structure consisting of abstract rhymes composed with neologisms and word combinations, valued for their colour and rhythmic qualities. Written for solo violin, orchestra and live electronics the work adopts, adapts and develops that poetic concept in a musical context.

"Although *Jitanjáfora* could be performed on a standard violin, the RAAD instrument - with its variable tone possibilities and the options for live sound processing - was the compositional model. Yet, the indispensable source of live electronics resides within the orchestra, in the form of microtonal, abstract and instrumental sounds performed from a keyboard controller."

Sergio Barroso



Robert Aitken, flute

Robert Aitken (Flute)

Noted for his outstanding interpretations of classical repertoire and extraordinary insight into contemporary music, Robert Aitken is one of the most vital and respected musicians in the world today.

Born in Nova Scotia, Mr. Aitken began his flute studies at the age of nine in Pennsylvania and later continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto. Following shorter periods of study with Frederick Wilkins and Julius Baker in New York, Aitken met the eminent French flutist and pedagogue Marcel Moyse whom he considers his major teacher. In 1964 he received a Canada Council grant which enabled him to study in Europe with Jean-Pierre Rampal, Severino Gazzelloni, André Jaunet and Hubert Barwahser.

Aitken became principal flutist of the Vancouver Symphony at nineteen years of age, and co-principal flutist of the Toronto Symphony (under the direction of Seiji Ozawa) at twenty-four. In addition to his receiving the Order of Canada award, Aitken has been a prize winner in the Concours International de Flute de Paris, the Concours International de Flute pour la Musique Contemporaine at Royan, and awarded the Canada Music Citation, the William Harold Moon Award, and the Canadian Music Medal, all for dedication to Canadian music at home and abroad. His more than forty recordings and videos on such labels as BIS, Koch International, CBC, CBS-Sony, Denon, FSM and Simax, are distributed world-wide.

With an international reputation as a composer as well as performer, Robert Aitken believes that a commitment to contemporary music is essential for a soloist today. His success as a conductor and performer has resulted in some fifty new works being composed for him by noted personalities including: George Crumb, Elliott Carter, Toru Takemitsu, Roger Reynolds, Arne Nordheim, Manuel Enriquez, R. Murray Schafer, John Beckwith, and John Weinzwieg.

Continually in demand as a distinguished performer, conductor, composer and teacher, Robert Aitken has toured more than thirty countries, with performances in most major world centres. In addition to his concertizing, he is Professor of Flute at Staatliche Hochschule für Musik (Freiburg im Breisgau, Germany) and Artistic Director of New Music Concerts (Toronto, Canada).



Adele Armin, RAAD electric violin (photo by: Anna Pereda)

Adele Armin (RAAD Electric Violin)

A graduate of Indiana University and the University of Toronto, Adele Armin has received international acclaim for her performances. She has won top prizes at violin competitions in Toronto, Montréal, Geneva and New York, and has toured extensively as a soloist. She is a founding member (1973) of the chamber group Camerata, which thrived for more than a decade and toured throughout Canada, in Cuba and in South America.

During the 1980's Armin stopped travelling briefly to raise her family, and to participate in the development of the RAAD electro-acoustic string instruments. At the same time, she became increasingly involved in contemporary music, a field that opened up a world of discovery and great musical excitement for her. In 1989 she co-founded, with her brother Richard Armin, the new music contemporary jazz ensemble Hemispheres.

Armin now performs as a soloist on her RAAD violin and with the contemporary groups Sound Pressures and Hemispheres, touring to the United States and Europe.

Armin continues her activity in classical music as well, performing as violin soloist on a 1772 Guadagnini with a repertoire ranging from Bach to Ligeti and onwards. She has performed as soloist with the Stuttgart Chamber Orchestra, the Toronto Chamber Players, the CJRT Orchestra, and is the featured soloist on the CD recording of Vivaldi's *Ring of Mystery*, winner of a 1992 Juno Award. She

has also performed on several classical albums for children, including the popular *Beethoven Lives Upstairs*.

Trevor Tureski (MIDI-Percussion)

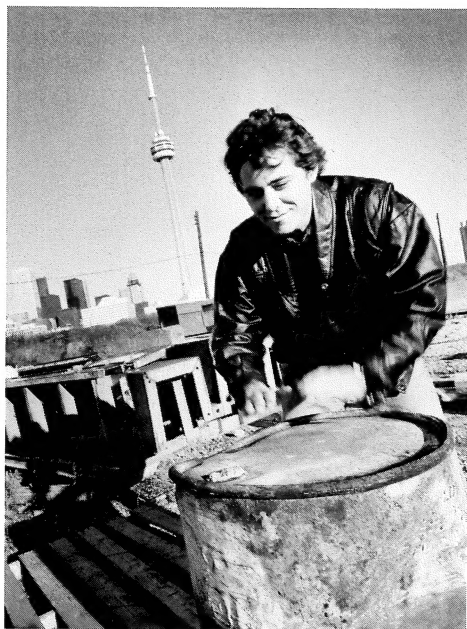
Percussionist and composer Trevor Tureski has performed throughout Canada and Europe. His performances have been recorded for broadcast by the CBC, Radio France as well as Dutch, German and Swiss networks. Tureski also appears on compact disc recordings by such labels as Empreintes Digitales, Centre Pieces and Radio Canada.

Tureski studied percussion with Russell Hartenberger at the University of Toronto and with Gaston Sylvestre in Paris. He has also studied electronic and computer music at the Institute of Sonology in The Hague, and spent a year at the Banff Centre (Advance Studies in Music) studying with Keiko Abe, John Wyre and Cecil Taylor.

Tureski has collaborated on a number of composition projects including *A Thousand Points of Light* for MIDI-vibraphone and live electronics (with John Oliver) and *The Structural Theory of Emotions* for MIDI-percussion and interactive video (with Don Ritter). He is involved in music theatre and has performed in such productions as R. Murray Schafer's *The Alchemical Theatre of Hermes Trismegistos* at Toronto's Union Station in 1992; Mauricio Kagel's *Exotica*, for which Tureski was Music Director, also in 1992 and Peter Maxwell Davies *Eight Songs for a Mad King*, with the Banff Music Theatre Ensemble in 1991. He also

performed as part of Nouvel Ensemble Moderne in the recent production of *Wozzeck*, orchestrated by Canada's John Rea and performed in Banff and Montréal (August and September, 1995).

Tureski is Principal Percussionist with the Canadian Opera Company Orchestra and a regular performer with the Toronto Symphony, New Music Concerts, Arraymusic, Esprit and the National Ballet Orchestra.



Trevor Tureski, MIDI-percussion
(photo by: Amir Gavriely)

Sergio Barroso (Composer)

Born in Cuba, Canadian composer and synthesist Sergio Barroso studied at the Havana National Conservatory, the Prague Superior Academy of Music and the CCRMA Stanford University in the United States. Although he has worked extensively since 1969 in the electroacoustics music field, Barroso also has produced many orchestral, chamber, choral, stage, film and incidental scores.

Barroso moved to Canada from Cuba in 1980. Since that time he has been very active in the Canadian music scene as a composer and performer. His music has won numerous awards at competitions including several IMC International Rostrums of Composers (Paris) and Rostrums of Electroacoustics Music (Oslo and Helsinki), the GMEB competition (Bourges) and the International Rostrum of Latin American Music (Bogota), among others. His music has been performed widely at music centres and events in the Americas, Europe and Asia including the MET Lincoln Centre (New York), the Kennedy Center (Washington), the Monte-Carlo Theatre, IRCAM, Elizabeth Hall (London), Bratislava Philharmonic Hall, Warsaw Autumn Festivals and the Manila National Theatre.

A highly regarded synthesist, Barroso has also performed regularly at the New Music Concert Series (Toronto) ACREC series (Montréal), International Forums of New Music (Mexico City), Sub-tropics Music Festival (Miami), Rendezvous Festival (London), LIEM series (Madrid), ISCM World Music Days (Oslo) and FUB series (Brussels). Barroso's music appears on labels

including Areito, SNE, Centrediscs, Radio Canada and Empreintes Digitales.

Paul Dolden (Composer)

Paul Dolden is a freelance composer who specializes in electroacoustic music producing works for instrument(s) and tape as well as solo tape. He has received numerous commissions and grants both in Canada and Europe, and has worked as a guest artist in various countries. During the 1980's his work received over fifteen awards nationally and internationally. His music is performed constantly in North America, Europe and Australia and the composer has toured with his music across Canada and throughout Europe. Works have appeared on various recordings including two solo CD's: *The Threshold of Deafening Silence* on the Trönia label (1990) and a double solo CD entitled *L'ivresse de la vitesse* on Empreintes Digitales (1994). Dolden lives in Vancouver, where he received his education.

Henry Kucharzyk (Composer)

Henry Kucharzyk is a composer and keyboardist based in Toronto. His compositions include works for Nexus, Toronto Dance Theatre, New Music Concerts, Le Quatuor de Saxophones de Montréal, Dancemakers, Hemispheres, Les Grand Ballets Canadiens, the National Arts Centre and the CBC. His music has been heard throughout Canada and at major music festivals in Europe and the United States.

In addition to his own work, Kucharzyk performs regularly with Arraymusic and the MIDI duo Hannan & Kucharzyk. His concert appearances include Expo '86, the Huddersfield Contemporary Music Festival (England), the Athens Festival, New Music America, the North American New Music Festival (Buffalo), the Banff Summer Festival, the Wolf Trap Summer Festival, the Winnipeg New Music Festival and the Montréal Jazz Festival.

Kucharzyk is also the founder of the Artifact Music record label. His most recent recording is *Collisions*, a disc of his orchestral music.

R. Murray Schafer (Composer)

Perhaps Canada's best known composer, R. Murray Schafer is also widely recognized as an author, educator, visual artist, broadcaster, dramatist, journalist, scholar and pioneer in the field of soundscape studies. In addition to music, he has studied languages, literature and philosophy and has travelled extensively throughout the world.

While teaching at Simon Fraser University (1965-75), Schafer set up the *World Soundscape Project* dedicated to the study of the relationships between people and their acoustic environment. His unique and imaginative booklets - *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When the World Sings* and *The Rhinoceros in the Classroom* - illustrate the composer's experiences with students, and are among the first attempts to introduce Cageian concepts of creative hearing

and sensory awareness into the Canadian classroom.

While Schafer's focus in the 1970's was his soundscape work, that in the 1980's was *Patria*, a twelve-part cycle of musical/theatrical works begun in 1966. Dissatisfied with the limitations and excesses of traditional opera, he employs in these dramatic works a unique marriage of music and theatre which he calls the "theatre of confluence." Ritual - which Schafer perceives as a way of revitalizing contemporary theatre - has been a significant aspect of Schafer's work, and a number of his works have sought to eliminate the boundary between audience and performer, turning the audience into active participants.

Widely recognized for his contribution in the field of music in Canada and around the world, Schafer has received the first Jules Léger Prize for New Chamber Music for his *String Quartet No. 2* and the Canadian Music Council's first composer of the year award (both in 1977); the Prix International Arthur Honegger (1980); the Banff CA National Award in the Arts for *String Quartet No. 1* (1985). In 1987 he became the first recipient of the Glenn Gould Award, presented to him by Yehudi Menuhin who said: "His is a strong, benevolent, and highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today." In 1993 Schafer was awarded The Canada Council Molson Prize for the Arts which recognizes outstanding lifetime contribution to the cultural and intellectual life of Canada.

Alex Pauk (Conductor)

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971, where he received degrees in Music as well as Music Education. In addition, Pauk participated in the Ontario Arts Council Conductor's Workshop for two years, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 70's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing ArrayMusic in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has lead to Esprit's commissioning of over 40 new works by over 35 Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's Music Director involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme.

Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montréal in 1984, and in 1986 was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 35 concert works and has received commissions from the Canadian Broadcasting Corporation, New Music Concerts (Toronto), Vancouver New Music Society, The Québec Symphony Orchestra, the Toronto Symphony, leading Indian dancer/choreographer Menaka Thakkar, harpist Erica Goodman and many others. He has also composed for film, television, radio and music theatre.

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Esprit Orchestra 1995/96

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Music Director and Conductor

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& Sergio Barroso*

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ESPRIT ORCHESTRA

Violin I

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(Concertmaster)

Mary Osoko

Anne Armstrong

Sheldon Grabke

Paul Zevenhuizen

Michael Sproule

Violin II

Dominique Laplante

Jayne Maddison

Joanna Zabrowarna

Xiao Grabke

Janie Kim

Yakov Lerner

Viola

Douglas Perry

Valerie Kuinka

Beverley Spotton

Angela Rudden

Cello

Paul Widner

Elaine Thompson

Maurizio Baccante

Winona Zelenka

Bass

Tom Hazlitt

Robert Speer

Flute

Christine Little

Maria Pelletier

Oboe

Lesley Young

Karen Rotenberg

Clarinet

Gwilym Williams

Richard Thomson

Bassoon

Gerald Robinson

William Cannaway

Horn

Michele Gagnon

Vincent Barbee

Deborah Stroh

Diane Doig

Trumpet

Stuart Laughton

Raymond Tizzard

Trombone

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T H E A R T S A S ' S E E N B Y



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